

DIME NOVEL ROUND-UP

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A magazine devoted to the collecting, preservation and literature of the
old-time dime and nickel novels, libraries and popular story papers

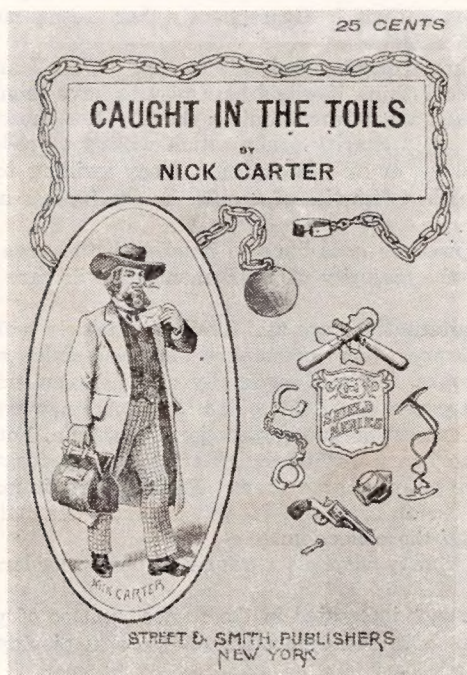
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Whole No. 546

Disposal Of A Book Collection

By Denis R. Rogers



DIME NOVEL SKETCHES NO. 218

SHIELD SERIES

Publisher: Street & Smith, 31 Rose St., New York, N. Y. Issues: 37 (highest number seen advertised). Dates: Sept. 27, 1894 to June 7, 1895. Schedule: Weekly. Size: 7 $\frac{3}{8}$ x5 $\frac{1}{8}$ ". Pages: 200 to 250. Price: 25c. Illustrations: Designed cover in one color. Black and white frontispiece on plain paper. Contents: Mostly Nick Carter stories reprinted from Nick Carter Library and New York Weekly. There were also a number of reprints from detective stories appearing earlier in the Secret Service Series.

Disposal Of A Book Collection

By Denis R. Rogers

When our editor asked me to write an article for "The Round-Up" on the above subject, not much reflection was required to convince me that it could not be dashed off quickly. After all the HHB membership includes men and women from many different walks of life with a wide range of different outlooks, different home circumstances and different income brackets.

That led me to the conclusion that my best approach was to consult about half-a-dozen members with experience of and/or strong feelings about the disposal of a collection. Having obtained their observations I could then endeavor to distill them into a study aimed at providing useful comments and ideas for your consideration.

In basic terms there are two ways of disposing of a collection, namely by giving it away or by selling it.

As regards the first of those alternatives the simplest methods are burning or salvage. Only a very few of you, I imagine, can look at your collections and say: "When I am unable to enjoy my books any longer, it doesn't matter what happens to them." Consequently there seems no point in discussing how to arrange salvage.

A few of you, however, may feel able to say: "When I am unable to enjoy my books any longer, I think it would be a pity to have them destroyed, but I don't mind very much about who acquires them." For those few it is simply a matter of contacting a charity organization willing to collect the books for sale in one of its shops or at a book fair. I say "willing to collect" since it seems to me that, as beneficiaries of a gift, the charity has an onus to provide the transport.

The desire to preserve goes hand in hand with the urge of collecting and so I feel sure that the majority of HHB members will care what happens to their books.

At this point alternatives are still available, namely gift to an individual or donation to a library. More often than not one's children have no interest in their parent's books. This is especially so where ephemeral literature is concerned, for each generation is attracted to its own new writers who, in due course, become the subject of that generation's nostalgia. Fortunate, therefore, is the collector who has a son or daughter, whom he feels will receive his books with pleasure and preserve them. Failing that, it may be possible to bequeath a few books to several different beneficiaries but, of course, that involves breaking up the collection.

Donation to a library involves a range of new considerations, which had better be listed:—

- (1) What libraries are interested in the subject matter of your collection?
- (2) What facilities have those libraries for storage, display and use of your books?

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(3) Where are the most suitable libraries situated?

If the library of your choice has no interest in the subject matter of your collection, it should refuse the donation, but it is just as likely that the gift will be accepted and then the collection will be dumped within a more or less short period to make shelf room for new acquisitions. It is probable that, in the meantime, the books will have done no more than gather dust in the library vaults.

While the size of the library is an important factor, it is not all important. The bigger the library the greater the risk of a collection becoming neglected. I am sorry to be somewhat discouraging but it is a sad fact that a change of librarian can lead to a change in a library's subject matter interest. If, however, you can find a library that is **ACTIVELY** interested in the subject matter of your collection or in some closely related subject—e.g., the University of Minnesota Library in children's literature—the chances are that it will continue specialization in that subject.

The question of library location is very important because of the cost of transporting your collection should any considerable distance be involved. My own collection highlights this admirably. The cost of transportation from England to, say, the Mid-West of America would be considerable, to put it conservatively. Yet, if a collection is being donated, any library worth its salt would expect to defray that cost, if genuinely interested in the acquisition. Paradoxically, therefore, the greater the distance from your home to the location of the interested library, the surer you can be that your donation is valued since, otherwise, the transportation cost would not be forthcoming.

One advantage of donation had better be mentioned, although I cannot do more than touch upon it, since it is not applicable in the United Kingdom. The advantage is that of obtaining a tax credit as a result of your bequest.

Before passing on to the second method of disposal it seems worth making a brief comment on local library bequests. If you are moving into a smaller house it is attractive to feel that, by donating your collection to your local library, you can keep in touch with it. That will only be true if the head librarian can assure you that your books will be available for you to look at on demand. In a local library that can only be assured for books on the reference and lending shelves. Normally the space on the reference shelves will be full with current reference works and books on the lending shelves will be liable to quick disposal if readers don't borrow them. It would be sensible, therefore, to seek an assurance on availability before donating to your local library and to bear in mind, of course, that permanent preservation may be jeopardized by not seeking a specialist library.

Selling a collection is almost a different subject. The easiest and consequently the least, if at all profitable method is to sell as a collection to a bookshop. Even so, if you have a specialized collection, the subject of which has attracted sufficient collectors to encourage specialist booksellers, you might manage to obtain a worthwhile deal.

A parallel possibility worth exploring by the specialist collector is the book auction. In that connection I had a look at "Book Auction Records. A Priced and Annotated Annual Record of International Book Auctions" and noted down the prices realized for books by Edward S. Ellis (my own specialist subject) and Horatio Alger Jr. Given as an appendix to this article are the 17 items found between 1947 and 1978, for what they are worth. I say "for what they are worth" because the only messages I gleaned from them are (a) the uncertainty of the book auction as a method of selling and (b) the importance of ensuring that your books are sold at the right auction—i.e., an auction calculated to attract collectors of your specialty.

Having decided that you don't want to turn your books over to a book-seller or to embrace the hazards of the auction room, the only selling method left open to you, not involving hard work, is sale as a collection to a library. The difficulty here is that few libraries are interested in buying collections. Few, if any, have overflowing coffers and that fact must be faced that even fewer are sufficiently interested in the literature which HHB members tend to collect. It follows that, if you are fortunate enough to find a library willing to buy your whole collection, you will probably have to face up to accepting a price far below your own valuation in order to ensure the preservation of the collection as a unit. A corollary is that your collection will have to be excellent of its kind to have any hope of attracting a library buyer. I understand that there are reference books setting out the specialized holdings of the various libraries in the U.S.A.

There is one final method not involving hard work for you. That is to sell your collection through a friendly dealer on a commission basis. The dealer takes the whole collection off your hands and then sells it for you, retaining a portion of the net proceeds as his commission. There are variations of this procedure, such as joint venture, with both parties making some contribution to the selling process and sharing the proceeds on an agreed basis. Two of the experts consulted have helped to sell collections for HHB members and both informed me that it involved being left with a fair amount of slow selling material that occupied precious space. It follows that there should be a fairly clear cut agreement between the collector and the dealer on all aspects of the proposed sale in order to obviate any risk of friction at a later date.

The last resort is to sell your collection yourself. Another two of my contact had had experience of this method. Both contacts admitted it to be very hard work, but not without its rewarding side in the correspondence that followed with fellow collectors. One of my contacts found newspaper advertisements produced poor results, but a specialist publication, such as the "Antiquarian Bookman" might prove a better medium. Both contacts stressed the importance of allowing plenty of time and that wrapping and mailing were a tiring chore. Mimeographed listings of the items to be sold, with accurate descriptions of the condition of the books were used to attract prospective buyers and to obviate the risk of disputes. Postage inclusive were also considered preferable to postage extra prices. Insistence upon payment in advance was also recommended.

All the above has been written on the assumption that you are considering the disposal of your collection in your lifetime. It would be unrealistic, I feel, to ignore the question of disposal after death. There is little point in leaving instructions in your will for the disposal of your collection, if your next of kin are ill equipped to carry them out, whether it is because of time, distance or expense. At a time of bereavement loved ones more often than not are only too anxious to hurry through the sad task of disposing of the deceased's effects.

We have a duty, in my opinion, to help our next of kin by leaving clear instructions about what is to be done with our belongings. It behoves us, therefore, not only to say what we would like done with our precious books, but also to ensure that those instructions are realistic. An example will illustrate what I mean.

There was an old English collector of my acquaintance who was convinced that his collection—mostly Aldine paperback series and English and American story papers—was valuable and so he left instructions in his will that it was to be auctioned by a world famous firm—now absorbed by an even more fam-

ous firm of auctioneers—here in London. Alas, he had not bothered to check whether his books justified sale by auction. The auctioneers decided otherwise and persuaded his widow to allow them to sell the collection as a lot—to a street vendor! From that vendor's barrow I bought what I could afford and even persuaded the British Museum to enquire about a complete run—loose numbers—of Davis & Elverson's "Saturday Night." As might be expected the "bookseller" immediately jumped to the conclusion that he was sitting on a gold mine and asked a prohibitive price. The last I saw of that fine set of a famous story paper was bundles selling for a few pence on a rain soaked barrow in the Farringdon Road.

By its very nature the disposal of a collection is not an entertaining subject for a "Round-Up" article and I am conscious that what I have written is not a little discouraging. I do hope, however, that it will be deemed realistic and that it will provoke thought.

You will have gathered that no hard and fast recommendations can be set down as to the best method of disposal. Every case has to be considered individually and the only general advice I can give it:—

- (1) Try to decide what you would like to happen to your book collection.
- (2) Try to decide when you would like disposal to take place.
- (3) Try to determine whether your decisions on (1) and (2) are realistic.
- (4) If both decisions look realistic, try to ensure either that they are carried out in your lifetime or that it will be possible for your executors to carry them out after your death.
- (5) If you have to admit to yourself that what you would like is not realistic, try to determine what is the best fate you can expect for your beloved books.
- (6) Having made up your mind on (5) take the necessary steps to ensure that it happens in your lifetime or, alternatively, that it will be reasonable to expect your executors to effect it after your death.

There are some who feel that to even contemplate the disposal of their collections is unlucky. For me it is rather like making a will, in that I can face the future with peace of mind; I am convinced that such an attitude is worth cultivating.

That should be the end of this article, but I cannot resist a postscript. Disposal of your collection need not be the end of your enjoyment of its delights. In my case there will be the manuscript of "A Guide to Edward S. Ellis" (or, with a little luck, the published bibliography) to remind me of my collection. I am not suggesting that you should write a bibliography or even prepare an elaborate catalog of your collection, but modern reproductive methods render it a simple matter to make copies of favorite covers. You could also compile plot synopses of the different yarns and attach to them copies of selected passages and incidents. In other words you could build up a sort of anthology for your personal pleasure when the retention of a large collection is no longer practicable.

Then, when you reach a really ripe old age, you could arrange for the extracts to be typed out for you in extra large letters, so that you could still read them even with failing eyesight.

In conclusion I must express my indebtedness to those members of the Happy Hours Brotherhood who responded so promptly and fully to my appeal for their experiences and opinions. In alphabetical order they are Marge Dahl, Harry Hudson, Stanley Pachon, Ralph P. Smith and Don Steinhauer. Of course, as always, I have the added advantage of our editor's encouragement and advice.

APPENDIX

Books by Horatio Alger Jr. and Edward S. Ellis recorded in "Book Auction Records"

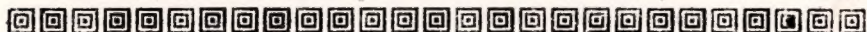
1. Horatio Alger Jr. *Bound to Rise*. 1st edition (1873). Parke-Bernet Galleries Inc., New York. ex N. N. Wallack Collection. Price realized—\$1100. On 1 March 1947.
2. Edward S. Ellis. *On the Plains; or, The Race for Life*. New Clotn. Foxing. (1863). Parke-Bernet Galleries Inc., New York. ex W. J. Holliday Collection of Western Americana. Price realized—\$60.00. On 20 April 1954.
3. Horatio Alger Jr. *Ragged Dick*. 1st edition : 1st issue. Frontispiece. Original cloth. Boston (1868). Parke-Bernet Galleries Inc., New York. ex Collection of First Editions of American and English Authors. Price realized—\$22.00. On 13 October 1954.
4. Horatio Alger Jr. *Bertha's Christmas Vision*. 1st edition. Inscribed. Frontispiece and engraved title. Original binding. Stamped cloth. Gilt cloth case. Boston 1856. Parke-Bernet Galleries Inc., New York. ex First Edition collections of Roy U. Wood and others. Price realized—\$45. On January 19, 1960.
5. Horatio Alger Jr. *Ragged Dick*. 1st edition. Illustrated. Cloth. Boston (1868). Parke-Bernet Galleries Inc., New York. ex Sale of American and English Literature and Americana from S. G. Lorriss and others. Price realized—\$100.00. On 27 October 1964.
6. Edward S. Ellis. *Life of Christopher Carson*. 94pp. Frontispiece. Printed wrappers. New York and London (1861). Swann Galleries, New York. ex collection of American maps, fine illustrated books, etc. Price realized—\$22.00. On 20 January 1966.
7. Edward S. Ellis. *Indian Wars of United States*. Cloth. Loose ex library. 4to. New York (1892). Swann Galleries, New York. ex Sale of Local History, Genealogy, etc. Price realized—\$10.00. On 29 September 1966.
8. Horatio Alger Jr. *Grand'ther Baldwin's Thanksgiving*. Presentation copy. Original cloth. Gilt. (Quarter morocco with case). Boston (1875). Parke-Bernet Galleries Inc., New York. ex Library of Charles E. Feinberg and others. Price realized—\$30.00. On May 21, 1968.
9. Edward S. Ellis. *On the Plains*. 62pp. 2pp advertisements. Modern cloth. New York (1863). Parke-Bernet Galleries Inc., New York. ex Thomas Winthrop Streeter Collection of Americana, Vol. 5. Price realized—\$200.00. On 23 October 1968.
10. Horatio Alger Jr. *Ragged Dick*. 1st edition. "Compliments of the publisher" inscribed on front endpaper. Original cloth. Slip Case. Boston (1868). Parke Bernet Galleries Inc., New York. Ex collection of printed books and autographed letters. Price realized—\$210.00. On 28 April 1970.
11. Horatio Alger Jr. *The Young Miner*. Illustrated. Cloth backed boards. Uncut. 1865. Swann Galleries Inc., New York. Ex sale of Printing Arts. Price realized—\$47.00. On 6 November 1969.
12. Horatio Alger Jr. *Do and Dare*. 1st edition. Presentation copy inscribed. Illustrated. Original cloth. Philadelphia (1884). Parke-Bernet Galleries Inc. Ex sale of English and American First Editions. Price realized—\$120.00. On 18 May 1971.
13. Horatio Alger Jr. *Phil the Fiddler*. 1st edition. Illustrated by Laura Caxton. Lacks rear free endpaper. Original cloth. Boston (1872). Parke-Bernet Galleries Inc., New York. Ex sale of English and American Lit-

- erature, etc. Price realized—\$15.00. On 11 April 1972.
14. Horatio Alger Jr. Student and Schoolmate. 1867. Volumes 19 and 20. Original blue cloth. Boston: Parke-Bernet Galleries Inc., Los Angeles. Ex sale of Fine Books. Price realized—\$90.00. On October 21, 1973.
 15. Horatio Alger Jr. "Julian Starr." The Disagreeable Woman. 1895. 1st edition. Cloth. New York: Swann Galleries Inc., New York. Ex sale of English and American Literature. Price realized—\$475.00. On 5 June 1975.
 16. Ellis, Edwards (sic). Among the Esquimaux. 1899. Original binding. Philadelphia. Montreal Book Auctions, Montreal, P. Q., Canada. Ex Library of the late Gerard H. Bauer, M.D. Price realized—\$30.00. On 20 November 1974.
 17. Ellis, Edward Sylvester. The History of Our Country. From the Discovery of America to the Present Time. ca. 1905. De luxe edition. 8 volumes. Many plates, some gravure, some woodcut, including double-page colored chromo frontispiece by H. A. Ogden, many illustrations in text. 3qtr gilt. Morocco and cloth sides. 4to. Harris Auction Galleries Inc., Baltimore. Ex items from the Library of Matthew and Antonia Gordon. Price realized—\$40.00. On 17 February 1978.

NEWS NOTES

Dr. Joe Wheeler, Drawer A, Keene, Tex. 76059 has the first issue of his new fanzine ZANE GREY'S WEST on the market. Price is \$12.00 per year, Quarterly. Very good reading. (Item sent in by Paul Latimer)

Dover Publications, Inc., New York has added one more Wilkie Collins title to its growing 19th century list of significant novels. It is Basil, reproduced from the original 1862 edition by Sampson Low, Son & Co.



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A Time of Lively Fiction

By Robert Sampson

(Continued)

On a lesser scale, the fantasy magazine shared science fiction's development, without sharing its success. The audience was always small, if vocal. At the end of the 1920's, such magazines as *THE WITCH'S TALE*, *GHOST STORIES*, and *STRANGE TALES* concentrated on traditional supernatural horrors. They appeared, sought readers, died. Only *WEIRD TALES* continued.

WEIRD TALES was sustained by several highly popular authors and subjects: Quinn's French ghost-detective de Grandin; Lovecraft's immensely evil old race that still hung around Arkham; C. A. Smith's polysyllabic ruined cities; and Howard's muscled barbarian swordsman, Conan.

All this was demonstrably Gothic. Not until 1939 did two magazines—*UNKNOWN* and *FANTASTIC ADVENTURES*—bring fantasy adventure into the present world. Their stories occurred in modern American cities where contemporary Americans coped with ghosts, curses, little people, and questers from Hell. The effect was powerful. After the death of the pulps, the influence of these magazines continued in such digests as *FANTASY AND SCIENCE FICTION*, *BEYOND*, and *FANTASTIC*.

Two other glorious magazines appeared, just as the 1930's closed. These, *FAMOUS FANTASTIC MYSTERIES* and *FANTASTIC NOVELS*, returned to yesterday for their content. They reprinted novels that had been serialized back in the 'teens in *CAVALIER*, *ALL STORY*, and *ARGOSY ALL-STORY WEEKLY*. Both magazines featured unusually fine covers and interior illustrations, the artists being, most often, Finley, Bok, and Lawrence. These publications stand very high on the scroll of pulp magazine accomplishment.

Precisely where the love pulps stand on that scroll is open to question. The love pulps, an intensely specialized field, contained as much fantasy as *UNKNOWN*; it was only narrated differently.

These pulps had begun in 1921 with *STREET & SMITH'S LOVE STORY MAGAZINE*. By 1930, every publisher offered magazines by the acre that dealt with love's agonies, written from the point of view of a mildly dim-witted blond darling. This Miss refused temptation in *SWEETHEART STORIES*, *CUPID'S DIARY*, *LOVE ROMANCES*, and won happiness in *ROMANCE*, *LOVE BOOK*, *ROMANTIC RANGE*, and *NEW LOVE*. During the 1940's, the stories became slightly more down to earth, one of the few benign results of World War II.

While the girls read love, the boys read magazines about love's other side. Which is to say, the racy pulp. It was an old magazine form. Back in the mid-teens, *SNAPPY STORIES* discovered that a saucy girl cover and story titles that glowed in the dark were sufficient to sell issues. Although the actual fiction giggled and teased, it was as moral as Billy Sunday's Bible—at least in the magazines you could buy across the counter. *SAUCY STORIES*, *PEP*, *PARISIAN LIFE*, and *BREEZY STORIES* all promised thrills and ecstasy. They only delivered cornmeal homilies, but you kept hoping.

The 1930's were far less restrained. *MYSTERY ADVENTURES* specialized in girls terribly periled—chased by human monsters and often caught, too. You were not sure if the poor delicate things were able to remain pure. The *SCARLET ADVENTURESS*, which gave new meaning to the word "trash," featured nothing but wanton women, spying, intriguing, delighting themselves among the ellipses. . . While nothing overt was described, the author's spit

purple fire as they told how sexy the characters felt, their veins throbbing hotly.

When the SPICY magazines began, in 1935, everybody's veins throbbed. A SPICY magazine was issued on every general subject. There were SPICY ADVENTURE STORIES, SPICY DETECTIVE STORIES, SPICY MYSTERY STORIES, and, later, SPICY WESTERN STORIES. These magazines presumed, correctly, that a reader would pay 25c—an appalling cost—to read how the clothing was ripped from her snow-white body, how the cruel whip drew blood across her snow-white skin, how she watched (nude and helpless) as the fiend drew from the fire a red-hot iron. . .

The SPICY idea was continued and expanded by the introduction of HORROR STORIES, TERROR TALES, and DIME MYSTERY MAGAZINE. These not only compromised the poor girls, but routinely brought them to torture, humiliation, and the threat of mutilation. Gothic backgrounds dominated. Through the fiction marched tribes of maimed madmen, dwarfs, deformed monsters, and foreign crazies, all lusting to slice up fresh screaming young girls.

Eventually the authorities looked over these magazines and Popular Publications was forced to discontinue them. They were the only paying form that fantasy ever found. Shrouded vampires are all right, of course. But for cash across the counter, nothing is as successful as a leering maniac about to spill molten gold over that nude virgin tied shrieking there.

CHAPTER 8

After that initial burst of creativity during 1933-1935, the vigor of the pulps slowly simmered down. Many magazines appeared; few succeeded. During 1939-1940, however, new life invigorated the field. Suddenly new titles crowded the stands. New single-character heroes lashed at the underworld and that new target, the Nazi spy den. (Refer to Table 3.)

On the whole, the new magazines were clearly more subdued than their wild predecessors. The conflicts were smaller; the villains less grandiose; the heroes more modest. Already, wartime paper reductions intruded. Quietly, publishers trimmed the rough old magazine edges, reduced pages, cancelled weak magazines.

More publications appeared that featured numbers of series characters, including ACE G-MEN STORIES, CRIMEBUSTERS, DETECTIVE NOVELS MAGAZINE. Runs were briefer: BLACK HOOD DETECTIVE (immediately HOODED DETECTIVE) went three issues; CAPTAIN HAZZARD, one issue; RED MASK DETECTIVE (immediately, RED HOOD DETECTIVE), three issues; CAPTAIN COMBAT, three issues; and in five issues WESTERN DIME NOVELS changed to RED STAR WESTERN and SILVER BUCK WESTERN.

Still, numbers of interesting characters appeared.

The costumed justice figure leaped up, strong as ever, it seemed. In BLACK BOOK DETECTIVE, we met:

The Black Bat, actually Tony Quinn, a DA supposedly blinded by acid-throwing crooks. A secret operation not only restored his sight, but permits him to see in the dark. He therefore dons a hood and fringed cape, an automatic, and some bat stickers, and goes forth to battle crime the Law can't touch. He is helped by Carol Baldwin, a sweetie, and two reformed crooks—Butch O'Leary, who is tough and dumb, and Silk Kirby, who is smart and slick. Quinn's identity as the Black Bat is suspected by police sergeant McGrath. He never quite proves it. The situation is right out of *The Spider* but lacks the emotional power and the mad imagination that brought distinction to that series.

Other figures included **The Green Lama** of DOUBLE DETECTIVE: He

	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53
CAPTAIN SATAN ---																
CAPTAIN HAZZARDx																
THE OCTOPUS		x														
THE SCORPION		x														
KI-COR (in JUNGLE STORIES)																
THE AVENGER																
THE BLACK BAT (in BLACK BOOK DETECTIVE)																
THE GHOST DETECTIVE																
THE GREEN LANA (in DOUBLE DETECTIVE)																
CAPTAIN CORBAT, CHAD HARKER (in DETECTIVE PINE NOVELS)																
CAPTAIN FUTURE																
NATALIA (in RED STAR ADVENTURE)																
MASKED DETECTIVE																
THE WIZARD																
THE CRIMSON MASK																
RED MASK																
THE ANGEL DETECTIVEx																
BLACK HOOD																
CAPTAIN ZERO HOHALONG CASSIDY																
PEPOS KID																

----- = character in own magazine
 = character in short stories only
 x = single issue only

TABLE 3 -- The Second Wave of Single-Character Pulps, Including Major Characters In Publications

was an American, Jethro Dumont, who spent years in Tibet and returned to the States to battle crime with common sense and electric charges in his finger tips.

Then there was Cash Gorman, appearing in his short-lived magazine, THE WIZARD. The stories were not about magic but slick financial manipulations, Gorman being a genius at turning defunct corporations into multi-million dollar winners, while confounding the crooks and smart guys.

THE GHOST (later THE GREEN GHOST DETECTIVE) was George Chance, a magician who dabbled in disguised amateur detection. He was aided by the associates in his magic act, which included a Broadway wise guy, a midget, an exact double for Chance, and the usual beautiful girl friend. Chance's

alter ego, The Ghost, slipped around looking like a dead man, appearing luminously in dark rooms to demand information.

Of the other major series figures of that period, two were tailored after Doc Savage, although neither of them—CAPTAIN FUTURE or THE AVENGER—succeeded as well. The third, Ki-Gor, appeared in JUNGLE STORIES and was as close to Tarzan as the law allowed; the series, quite successful, ran from 1939-1954, formula all the way.

THE GHOST, CAPTAIN FUTURE, and THE AVENGER had relatively short runs. However the characters were strong and popular and were transplanted to other magazines as short story series. The Avenger short, appearing in CLUES, were out of character and frankly inept. On the other hand, The Ghost greatly improved when transferred to THRILLING MYSTERY; and Captain Future, in STARTLING STORIES, rose from trifling space opera to stories of strong emotional content and maturity. That such two-dimensional cardboard as Captain Future could be developed to the status of a minor tragic hero suggests that the pulp magazine medium, itself was maturing.

Undoubtedly, the war years and their grave changes accelerated the process. But also that literary fad, set in motion by The Shadow, was now collapsing. It no longer seemed probable that one man, no matter how accomplished, could do much against the organized forces shown in every newspaper. Reality shot its cool white light through the pulp prose. As it did so, yesterday's fantasies evaporated.

Immediately prior to the war, and during its first two years, a predictable gush of war novels appeared, among them 5 NOVELS, AIR WAR, CAPTAIN COMBAT, RAF ACES. ARGOSY and BLUE BOOK loaded their pages with fiction that depicted morsels of the German Italian/Japanese menace defeated each issue. DARE-DEVIL ACES, BLACK MASK, ADVENTURE, and even WEIRD TALES, presented stories with war themes and beat the drum for national unity.

The effects on the single-character magazines was dramatic. Doc Savage shrank from a demi-god to only a gifted man. The Shadow diminished from a murderous terror to a nice fellow wearing an odd costume. The new realistic tone permitted heroes only slightly larger than life. As a side effect, the deadly master criminal and his sciencefiction death machines melted away. Enough death machines already operated abroad.

At the end of 1943, lack of paper became critical. Street & Smith severely pruned their line and transformed the survivors into digests (magazines the size of the READER'S DIGEST). Other publishers cancelled titles wholesale, slashed the number of pages in remaining magazines, and published these less often, bi-monthly or quarterly.

One after another, the big single-character magazines vanished. THE SPIDER gone. The WHISPERER gone still again. THE WIZARD gone. THE PHANTOM DETECTIVE reduced to every other month (his stories, grown tough, lean, vivid, became far superior to earlier bloody fantasies). THE SHADOW and DOC SAVAGE retreated to tame digests. FANTASTIC NOVELS suspended publication. DETECTIVE FICTION WEEKLY changed from a weekly to a monthly.

After the war, matters got no better. Production prices advanced sharply. Magazines formerly 10c now cost 25c and were shorter and came out less regularly. Sales were down and distribution problems up.

In 1948, THE SHADOW and DOC SAVAGE reverted to full pulp-sized magazines with covers that echoed the 1930's best efforts, but in vain. In 1949, all Street & Smith pulps were cancelled. The publisher turned exclusively

to slick paper magazines. Other publishers held on, if barely, some almost to the end of the decade. The struggle to survive was fierce and, in the end, futile.

From the ashes, final flames still flickered. A last, tiny burst of single-character magazines flared:

CAPTAIN ZERO, its hero a newspaperman who, by uncontrollable, and unexplained, processes, became invisible from midnight to dawn. In this way, a mild, untrained, physically average fellow was thrust into the uncomfortable occupation of crime-fighting. If you except the central improbability, the stories ring with energy and realism. The magazine was superb. But quality, alone, was insufficient now. It failed in three issues.

ZERO was followed by two western series: THE PECOS KID and HOPALONG CASSIDY'S WESTERN MAGAZINE. Both were excellent; neither survived. Nor did the final single-character magazine, SHEENA, QUEEN OF THE JUNGLE. One issue appeared, dated Spring 1951, and containing three novelettes which might have been about Ki-Gor after a sex change. Much later, in 1954, the April JUNGLE STORIES published a fourth Sheena novelette.

On the news stands, at that time, dense rows of digest magazines competed for attention. ZANE GRAY'S WESTERN MAGAZINE, MANHUNT, GUILTY, and science-fiction magazines by the dozens, flashing like specks of fire, their brilliance transient: SATURN, SCIENCE FICTION ADVENTURES, SPACE, INFINITY, MARVEL SCIENCE FICTION, SPACEWAYS, ASTOUNDING SCIENCE FICTION, AMAZING, FANTASTIC. . .

One by one through the 1950's, the last pulps died:

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FAST ACTION DETECTIVE AND MYSTERY

THRILLING WONDER STORIES

One day, ARGOSY and BLUE BOOK transformed to slick magazines, giving up fiction for true stories and fact articles.

One day, the pulp magazines were gone.

A sea of titles still brimmed the stands, their covers aflame, excitement in their masthead type. But they were digests now. You could not find a pulp magazine. You searched carefully and for a long time. But it was too late. Had been too late for half a year, a year, longer perhaps.

"Haven't seen one in quite a while."

Then you felt that quick secret anguish for what had vanished, unremarked and without celebration. One whole branch of familiar life was gone and we were lessened by the loss of every bright cover. In a special private way, these magazines sustained our illusions of what should be. Violet they certainly were, full of melodrama with flying hair. But they spoke of high things, of exertion, struggle, and accomplishment, as if these were common matters. Rising above the brown hue of reality, their voices spoke firmly and with conviction that the world held things of value; that one man made a difference; that this passionate rich world gleamed with wonder—particularly that businessmen would lead gangsters decked out in scarlet hoods.

The pulp magazines vanished. But fiction's continuity remained unbroken. Fiction simply changed its covers and continued. In that vast flow which is the American literary tradition, the pulps occupy a single riffle, fifty-five years long. A brief enough time. But their influence persists. Certain heroes

still live, and new heroes conform to patterns defined more than sixty years ago. Narrative styles and story types developed in the pulps remain viable. Our present fiction rings with plot and dialogue rhythms learned long ago, when pulp paper was the medium. Writers and illustrators who learned their skills in the 1930's and 1940's, employ their skills today.

Past work interpenetrates the present. From paperback and television program, ghost faces of the pulp magazines grin out at us. If they are distant in time, they are still vital, still strong, still speaking personally to our private dreams.

NEW MEMBERS

- 417 Robert E. Williman, 12437 Kemmerton Lane, Bowie, Md. 20715
 418 Melvin A. Schulte, P. O. Box 203, Pocahontas, Iowa 50574
 419 Catherine A. Reagan, P.O. Box 99701 Erieview Sta., Cleveland, Ohio 44199
 420 James C. Sanford, Metacommet Book Shop, 905 Westminster St., Providence, R. I. 02903
 421 Kenneth R. Russell, 136 Trails End, New City, N. Y. 10956
 422 Michael Rosen, 3333 Alabama Ave., St. Louis Park, Minn. 55416

NEW ADDRESSES

- 365 Miss Deidre Ann Johnson, 624E Comstock Hall, 210 Delaware St. S. E. Univ. of Minn., Minneapolis, Minn. 55455
 206 C. T. Shelby, 3908 N. Franklin St. #4, Muncie, Ind. 47303
 311 Gale Research Co., 345 W. 86th St., Room 306, New York, N. Y. 10024
 307 Linda Reed, 11200 E. Dartmouth Ave., #380, Aurora, Colo. 80014
 332 Rev. Paul J. Walther, 3 Old Chester Road, Box 4, Gladstone, N. J.

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